

7th International ——— Music Festival
of Central and Eastern ——— Europe



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Afterglows & Afterimages

Exuberance: Enescu /
Wajnberg / Kodály



Warsaw ——— 29 November 2025

Exuberance: Enescu / Wajnberg / Kodály

29 November (Saturday) — 6.00 pm

Warsaw Philharmonic
Concert Hall
5 Jasna Street
Warsaw

Concert programme

George Enescu (1881–1955)

Poem (Poème roumain), Op. 1
symphonic suite for orchestra
and male choir
(1897)

Part I

*Un soir d'été, la veille d'une fête;
on entend par moments les cloches
et les chants des prêtres
La nuit est venue. Clair de lune.
On entend au loin les flûtes des bergers*

Part II

*La lune se voile de nuages,
le tonnerre gronde, l'orage éclate
L'orage se calme; réveil du matin;
chant du coq; les cloches sonnent
pour annoncer la fête
Le jour est venu. Rassemblement
du peuple
La danse commence
Hymne national roumain*

* * *

Mieczysław Weinberg (1919–1996)

Cello Concerto, Op. 43
(1948/1956)

*Adagio
Moderato – Lento
Allegro
Allegro*

Zoltán Kodály (1882–1967)

Dances of Galánta (Galántai táncok)
(1933)

*Lento
Allegretto moderato
Allegro con moto, grazioso
Allegro
Allegro vivace*

Performers:

**Warsaw Philharmonic
Men's Choir and Orchestra**

Gergely Madaras
conductor

Tomasz Daroch
cello

Bartosz Michałowski
choir director

Exuberance: Enescu / Wajnberg / Kodály

The *Poem*, Op. 1 (*Poème roumain*) is the first orchestral work by the young, barely sixteen-year-old composer George Enescu (1881–1955). Written in 1897 and dedicated to Queen Elisabeth of Romania, it premiered a year later in Paris as part of the famous Concerts Colonne. The performance was considered a youthful, compositional success by Enescu, who entered the Paris Conservatory two years earlier and was quickly hailed as a genius.

The music of the *Poem*, lasting almost half an hour, is maintained in a romantic style. It testifies to the great talent and musical imagination of the young Romanian, to his excellent knowledge of orchestral instruments and to his maturity in motivic development. The work is set up as a symphony (several internal sections can be distinguished within it) and modelled on Liszt's rhapsodies. In the painterly narrative – delighting with both tone colours and individual melodies – one can hear Roma influences as well as (in the ending) a quote from the Romanian royal anthem *Trăiască Regele* (*Long Live the King*). Enescu's successful symphonic debut was confirmed by his further career. Although his creative output is not large (only 33 opuses), the composer is one of the most outstanding representatives of the musical culture of the turn of the twentieth century.

The Cello Concerto in C minor, Op. 43 by the Polish composer of Jewish origin Mieczysław Weinberg (1919–1996) was created in 1948. The artist was already in the USSR at that time, and 1948 was not the most fortunate year for him. In January of that year, Weinberg's father-in-law, the well-known Jewish actor Solomon Mikhoels, was murdered in Minsk on Stalin's orders; soon afterwards, Soviet agents began to follow the composer himself...

The Concerto is cast in four movements. The first two – due to their light texture and dialogues between the cello and various instruments – resemble chamber music, quite intimate. The third movement begins with an exuberant tutti and then splits into several episodes in which the tutti disappears many times in favour of chamber sections. The surprising and unexpected extensive solo cadenza of the cello leads *attacca* to the final *Allegro* – again alternating chamber and tutti sections of the entire orchestra. In the last minutes of the finale, the initial, lyrical theme of the cello returns, integrating the music and crowning the piece in a moving, reflective way.

Weinberg's Cello Concerto did not premiere until January 1957, during the “thaw” after Stalin's death. At that time, it was Mstislav Rostropovich, the addressee of the composition, who played with the Moscow Symphony Orchestra conducted by Samuil Samosud. Nowadays, the Concerto is one of Weinberg's most frequently performed and listened to pieces.

Dances of Galánta by Zoltán Kodály (1882–1967) is one of the most popular works by this Hungarian composer, ethnographer and teacher. The composition, lasting just over a quarter of an hour, was written in 1933 on commission of the Budapest Philharmonic Society to celebrate its eightieth anniversary. The piece is based on folk material subjected to an attractive artistic alteration and transformed into a classic dance suite.

The music was inspired by the memories of Kodály, who spent seven years of his childhood in the eponymous Galánta. It was there that he heard a famous Gypsy band and its melodies, which he reached for years later. Most *Dances* are based on the songs of recruits called *verbunkos* and use their two-part structure (slow–fast). Among the instruments, the clarinet stands out, representing the traditional folk instrument *tárogató*. In the introduction, the music is sometimes wistful, sometimes excruciating, deeply emotional. Then it becomes joyful, spontaneous, captivating with its dance nature. It shimmers with instrumental tone colours; its tempo builds up. Some melodic ideas return, which – despite the differences in the tempo and nature of the dances – ensures an extraordinarily coherent and compact sound narrative. While listening to this composition, one can imagine various adventures of the Roma wandering across the Indo-European continent.



Warsaw Philharmonic Orchestra

The Warsaw Philharmonic Orchestra enjoys worldwide popularity and acclaim. It has made over one hundred and fifty concert tours on five continents, appearing in all of the world's major concert halls, and has participated in many prestigious international festivals. The ensemble records for Polish Radio

and Television, as well as for Polish and foreign record labels and film companies, and has frequently received prestigious phonographic awards, including a Grammy in 2013. Since 2024, the position of the orchestra's Artistic Director has been held by Krzysztof Urbński.

Gergely Madaras – conductor



Marco Borggreve

The Hungarian conductor Gergely Madaras was named 2025 “Conductor of the Year” at the Bartók Radio Awards. He served as Music Director of the Orchestre

Philharmonique Royal de Liège from 2019–2025 where his successful tenure was recently marked by him being named an Honorary Citizen of the City. Gergely was the inaugural Sir Charles Mackerras Fellow at the English National Opera. In recent seasons he has conducted critically acclaimed productions at the Dutch National Opera, Grand Théâtre de Genève and La Monnaie and the Hungarian State Opera.

Tomasz Daroch – cello



Łukasz Rajchert

A graduate of the Staatliche Hochschule für Musik und Darstellende Kunst Mannheim and of the Academy of Music in Łódź. The leader of the cello section

of the NFM Leopoldinum Orchestra. An assistant professor at the Chair of String Instruments at the Academy of Music in Łódź. He is a member of the Polish Cello Quartet. As a soloist and chamber musician, he has performed in Europe, the USA, Brazil, Mexico, China and Japan. A prizewinner of numerous international competitions. Winner of the 2023 Fryderyk Award in the category Album of the Year – Solo Recital.



Warsaw Philharmonic Choir

The Warsaw Philharmonic Choir was founded in 1953. The ensemble has given concerts in the most important musical centres in Europe, collaborating with outstanding orchestras. The choir's wide repertoire comprises several hundred oratorios and a cappella works, ranging from the Middle Ages to contemporary pieces. Polish music, especially the output of Krzysztof Penderecki, is of particular importance. Released in 2016, the album *Penderecki conducts Penderecki vol. 1* was honoured with a 2017 Grammy Award.

Bartosz Michałowski – choir director



Weronika Kosińska

Conductor, Director of the Warsaw Philharmonic Choir. Winner of the 9th Polish National Choral Conductors Competition, recipient of an Orphée d'Or and of

the 2020 Fryderyk Award. Together with the Warsaw Philharmonic Choir, he has performed numerous world premieres and has made many recordings, including operas by Szymanowski, Moniuszko and Rubinstein. The artist has prepared the ensemble for several hundred vocal and instrumental concerts and has also conducted a great number thereof. He is invited to prestigious festivals, conferences, lectures and competitions (as a jury member).

Organisers

This publication has been financed by the Minister of Culture and National Heritage

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